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are the following: black Damascus, Gros Colmo de Canto, Prince Albert, Calabrian raisin, Ionia, and Catwba.

In painting leafage and stems, keep them as unconventional as possible and subordinate to the grapes, allowing but one or two to catch the light. They should be painted rather sketchily, but firmly, the edges well defined and sharp, and avoid the appearance of *thickness*, which too many painters give to their leaves.



In leaves for white grapes, endeavor to select those which have changed in color, from age or some other cause, as the russet and brown tones contrast well and picturesquely with the light, tender green of the grapes.

The spaces between leaves should be well crossed with stems, some darker than others, and here and there an end



of one projecting directly into the light, catching it sharply, will give much force and realism to the picture. For leaves of purple grapes the various shades of green, from the tenderest yellow to the dark, cool tones, are the best.

There appears to be a sort of prejudice among many artists against the introduction of insect life, drops of

HINTS ON "WET" WATER-COLOR.

IN carefully finished works it is often well after having completed the modelling of the figure and added an indication of its coloring, by the ordinary laborious method, to go over the work again in the wet color, using brighter tones and playing them as much as possible across the direction of the tones first laid. This gives greater body and takes away much of the fatigued look of a carefully wrought water-color drawing. It is also extremely useful in giving softness to the surface of still water, to clouds, to certain stuffs—such as velvet, to hair, and even flesh. In case there is any body of pigment underneath, as there is sure to be in the shadows, the best plan in remodelling is to moisten the whole surface with clear water, then lay in the tints required, each in its place, and with thick pigment, allowing the colors to spread and blend of themselves. In this way the color underneath is disturbed as little as possible. It will often be found when several heavy couches of color have been laid, one over another, that it is possible to regain the lower colors in touches almost as in cameo-cutting, by taking off the upper layers with clear water and a blotting-paper. Or the under colors may be brought to the surface mixed with the upper. This process is very useful in rich shadows, such as those of hair or of foliage, in which the darker shades are relieved by all sorts of reflections and translucencies. But, when touches of this sort, occurring in masses whether of light or shadow, of a different color, are required to have definite form, it is better to use a more manageable method. In that case the best plan is to lay in, with a fine pointed brush, the exact shape required with clear water. Then taking up the proper color, thick, it is introduced again with the point of the brush, and allowed to dissolve into the spot of water. If a light color is to be laid in this way in the middle of a dark space, an opaque pigment, such as yellow ochre for yellow, Indian red or vermilion for red, French ultramarine for blue, and Veronese green for green, should be used if possible. Transparent colors may be mixed with white or with Naples yellow, if the resulting tint will answer. If not, and if some transparent color, like rose madder, must be used, it will be necessary, after allowing the drop of water to stand for a moment or two, to take it up with the blotter; much of the underlying color will come with it, and the rest may be removed by rubbing the place quickly with a clean linen rag. The required light tone can then be laid and will show as transparent and as pale as need be. Points or touches of brilliant light, as in jewels, water, the eyes of animals, may be taken out with the point or edge of a penknife. The edge passed lightly over a rather rough paper will

the like. It is more frequently employed to take out large spaces of work that is not satisfactory. For this purpose the space is first moistened evenly with the sponge dipped in water, then the wet color is rubbed toward the centre of the space, and finally is taken up by the sponge, from which all the moisture is previously expelled. The space thus cleared of color can then be



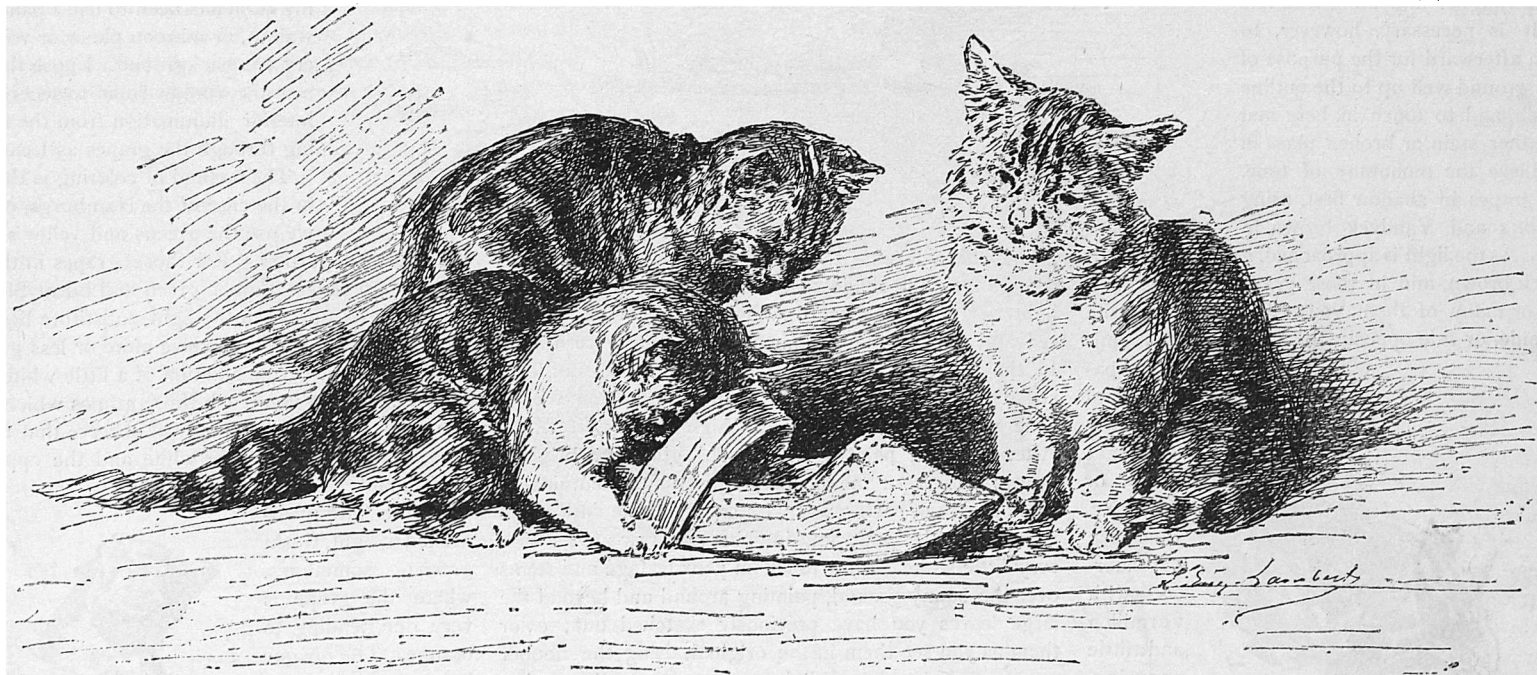
worked over again, but it must be understood that the tones on a space so cleared will look heavy and opaque.

With these means, in addition to the simple wash and brush line, water-color may be made one of the most direct methods of working from nature.

The principal lines only of the model are indicated with the pencil, and the local tones are immediately passed over the paper in their proper places and so that their edges will complete the drawing purposely left unfinished. The shadows are then added while the local colors are still moist, which obviates all hardness. A few half-tints may be introduced between light and shadow



in the same manner, and then there is nothing left but to add whatever vigorous touches and dark markings may be required and to take out high lights with the blotter or the penknife. In this way of working, a conventional, shadow color is often used composed of yellow ochre, brown madder and cobalt, the local tone being held to



water, or other extraneous matter, into still-life subjects, for which, in my judgment, there is no legitimate foundation; on the contrary, instead of detracting from the picture as a whole, such accessories, if naturally and skilfully done, give it interest and expression. Of course they must not be too prominently displayed so that the eye catches them at the first glance. A. J. H. WAY.

give an effect of gray bloom or mist, often useful in landscape and in the reflections of some stuffs. With a little more pressure, the glitter of rough water, or of leaves turned up by the wind, and several other effects of the sort, may be imitated.

The sponge may be used as a rude sort of brush for painting backgrounds, hair, large folds of drapery, and

modify it sufficiently; or, if that is not quite enough, some other color may be run into it while wet. A still better practice, but more difficult to succeed in without viva voce instruction, is to place local tones (over the lights only), half-tints and shadows, each in its place and of the proper value, at once, the work when done having a rather rough, but very attractive, mosaic-like appearance.